



**TRANSLATION TECHNIQUES USED IN BILINGUAL  
COMIC“ASTERIX AND THE GOLDEN SICKLE” TRANSLATED INTO  
“ASTERIC DAN SABIT EMAS”**

**JOURNAL ARTICLE**

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**TRANSLATION TECHNIQUES USED IN BILINGUAL  
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**ABSTRACT**

The thesis is entitled Translation Techniques used in comic Asterix and The Golden Sickle. It has an objective, it is to find out what techniques are used in translating the utterances in comic Asterix and The Golden Sickle.

In collecting data the researcher used some theories from books and internet, which are relevant to the object of the study. For the first step, researcher selected the bilingual comic. Second, the researcher read the comic and tried to understand the utterances. Third, the researcher started to select the utterances which are indicating some techniques.

From the analysis, it can be concluded, there are 422 utterances in comic Asterix and The Golden Sickle that have been analyzed based on translation techniques belonging to Molina and Albir's theory. There are 12 of 16 contains of 1 utterance (0.24%) for adaptation translation technique, 16 utterances (3.78%) for modulation technique, 4 utterances (0.95) for compensation, 88 utterances (20.75%) for discursive creation technique, 135 utterances (31.9%) for established equivalence technique, 75 utterances (17.8%) literal translation technique, 15 utterances (3.55%) for reduction technique, 2 utterances (0.47%) for transposition technique, 34 utterances (8.05%) for amplification technique, 26 utterances (6.16%) for variation technique, 4 utterances (0.95%) for description technique, 23 utterances (5.45%) for substitution technique which are found in comic Asterix and The Golden Sickle. The mostly - used is established equivalence technique.

The researcher already found the mostly used translation technique is established equivalence technique, because that data used expression which has difficult meaning, established equivalence uses a term or expression recognized by dictionary or language in use as an equivalent in TL, and the translator used this technique to find another expression in order to make the reader understand the message without changing the meaning, and the established equivalence technique is the easiest one for children to understand the translated text

*Keywords: Bilingual comic, Translation technique, Utterances,*

Thesis ini berjudul teknik terjemahan yang di gunakan dalam comic “Asterix dan Sabit Emas”. Thesis ini memiliki sebuah objectif, yaitu untuk menemukan tekhnik apa saja yang di gunakan dalam menerjemahkan ujaran ujaran comic “Asterix dan Sabit Emas”. Peneliti mengambil contoh penelitian dari salah satu dari delapan capter yang mewakili hampir seluruh teknik yang peneliti pakai. Peneliti juga menggunakan beberapa teory dari buku dan dosen yang ada hubungannya dengan objek pembelajaran ini. Pada langkah petama, peneliti

memilih komik bilingual karena komik itu lebih efektif untuk meneliti teknik penerjemahan diantara bahasa sumber dan bahasa sasaran di komik bilingual (butuh satu buku komik saja) daripada dua komik dengan bahasa yang terpisah, juga komik ini cukup terkenal. Kedua, peneliti membaca komik tersebut dan mencoba memahami ujaran ujarannya. Ketiga, peneliti memulai memilih milih ujaran yang mengindikasikan beberapa teknik.

Dari penelitiannya dapat di simpulkan ada 424 ujaran di comic “Asterix dan Sabit Emas” edisi bilingual yang telah di teliti berdasarkan teknik penerjemahan milik Molina dan Albir. Ada 12 teknik dari 16 teknik terdiri dari 1 ujaran (0,24%) untuk teknik adaptasi, 4 ujaran (0,95) untuk teknik compensation, 88 ujaran (20,75%), untuk teknik discursive creation, 135 ujaran (31,9%) untuk teknik established equivalence, 75 ujaran (17,8%) untuk teknik literal translation, 15 ujaran (3,55%) untuk teknik reduction, 2 ujaran (0,47) untuk teknik transposition, 34 ujaran (8,05) untuk teknik amplification, 26 ujaran (6,16%) untuk teknik variation 4 ujaran (0.95%) untuk teknik descrition, 23 ujaran (5,45%) untuk teknik substitution. Teknik yang sering ditemukan adalah teknik established equivalence.

Peneliti menemukan teknik established equivalence yang paling banyak digunakan, Karena data tersebut menggunakan ungkapan yang sulit untuk di artikan, teknik established equivalence adalah teknik yang menggunakan ungkapan lain untuk mengartikan teks sumber ke teks target gar mudah dimengerti oleh pembaca tanpa harus mengubah pesan ungkapan tersebut.

*Kata kunci: komik bilingual, teknik terjemahan, ujaran.*

## INTRODUCTION

Language is system of symbols with standard meaning through which members of a society communicate with one another. Language is the most important thing for communication. People need language to transfer message from one to another. It is included in verbal communication, where communication occurs between two people or more in doing the activities like listening, speaking, writing, and reading. Surely, those activities need language to be done. Sapir in Bassnet-Mc Guine (1980-13) claims that “language is a guide to social reality and that human beings are at the mercy of the language that has become the medium of expression for their society”. On the other hand in written language, transferring or changing from one state of form to another, to turn into one’s own or another language is called Translation (dictionary of oxford definition: 2000).

Translation is basically a change of form. When people speak of the form of language, they are referring to the actual words, phrase, clauses, sentences, paragraphs, etc which are spoken or written. These forms are referring to as the surface of a language. It is the structural part of language which actually seen in print or heard in speech. In translation the form of source language transferred into the form of respecer (target) language. To produce a good translation, a competent translator has to be able to understand the ideas and thought, including

the message expressed in the source language and representing the target language.

As a person who is involved in this process, that is a translator, he should be aware of various sentence constructions which may exist in translation works he is dealing with. One kind of translation work can find in literary works and comic is one of them. Comics are included into literary works, so literary translation is the focus of this study. Translation can not only be applied in literature or linguistic text, but also can be applied in comic. Sturm (2002:8) said "Comic is any image drawn in a certain cartoon style, for others it is any combination of image and text that can include children's books or flight safety cards, and some consider any sequence of images like cave paintings or Medieval tapestries comics while others associate the medium strongly with the genres of humor and fantasy".

Comic is usually published in a form of picture series. This form can be printed in a book or any collecting paper such as in the newspaper. Comic is usually presented as a story of narrative in a sequence or event. The topic in comic can be so many themes because comic is a reading picture book read by people in all ages. Comic is usually written in order to give fun to the readers by the visual act of the pictures and the word balloons. The comic author may have a capability to draw the comic story in imaginary pictures to make the readers satisfied enough. So, translator should be translating the comic as good as the original. In here, the translator uses translation technique to make her/his work easier. Translation technique is the main discussion of this thesis, so the researcher gives the definition about translation techniques from Munday (2001:55) who defines "translation techniques (or translation shifts) as the smallest linguistic changes occurring in translation of ST (source text) to TT (target text)".

In this thesis, the two languages involved are English and Indonesian. In relation to that, Toress (2003: 57-70) says "the reasons for using these two languages are that English is one of the top 10 languages used worldwide, and Indonesian language is the national language of where this research is conducted". According to Molina and Albir (2002:509-511), translation technique has been divide into 18 forms; they are adaptation, borrowing, amplification, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction substitution, transposition, variation.

This thesis is written down in order to create a translation technique analysis that is used in Asterix and The Golden Sickle". The researcher is proud of the translator of comic Asterix and The Golden Sickle because of his or her good abilities to show the comic in the different language and different utterance that can keep the meaning into one understanding of the whole utterances in that comic among the readers. The researcher is very interested in analyzing translation technique on utterances applied in comic Asterix and The Golden Sickle because the researcher has thought that bilingual comic book is usually published in contributing the way of learning English in Indonesia country, so this contribution in education may attract people to learn English language because bilingual comic contains so much picture series to support the language learning.

Asterix and The Golden Sickle is actually the very best collection of Asterix stories from the first published in 1959. Asterix may have been a character that is being like by people in all ages until now. From the language point of view, asterix and the golden sickle comic may have different complex sentence structure in the contexts of its story idea, picture or culture that are also different between the two languages of the bilingual comic. Also, by reading a bilingual comic, Indonesian people are easily understand how to use English in an appropriate way.

Bilingual comic and translation especially translation technique have a correlation to bring the message to target readers in a different way but still with the same message. By analyzing translation technique in bilingual comic, researcher would get the point of view as the translator why he or she used the technique considering the target readers. Being a translator will not just read the whole comic he or she wants to translate and select the words then writes down his or her mind in another language he or she has mastered, but a translator sometimes has to think and select accurate words in the right way in order to make it sense.

For the detail analysis, the researcher will also look for the theory and logical explanation on how translation techniques are use to translate utterances. The meaning shows that the capability of a translator is not just being a translator who transfers different words in one language into another directly. Understanding of translation and culture can help the translator scan the true intention from the author. At the end of the data analyze, the researcher will show the explanation of translation technique analysis of utterances used in Asterix and The Golden Sickle.

## **METHOD**

### **Research Design**

Nawawi in Lusiana (2006:33) states that “descriptive method is a research method to describe the subject or object of the research based on the fact or reality”. Based on the problem analyzed, this research used a descriptive qualitative method, because this study had a purpose to describe and analyze the techniques used in translating comic “Asterix and the Golden Sickle”. This study was carried out by formulating of the problem, collecting data, classifying data, analyzing data, and drawing conclusion.

### **Data**

The data of this study were taken from comic “Asterix and The Golden Sickle” by Pilote translated into “Asterix dan Sabit Emas” it was published by Sinar Harapan in 1990.

### **Data Collection**

The data of this study were collected by using the following steps:

1. Searching the comic in the internet
2. Downloading the comic

### Data Analysis

The technique of data analysis was the method used to analyze the collected data. The technique of data analysis used in thesis study consist of the following steps:

1. Reading the data  
Read the comic in both versions to make it easier
2. Selecting the data  
Selecting the data every utterances which contains translation technique in the source text and target text
3. Identifying the translation techniques  
The techniques found in source text and target text were identified
4. Classifying  
The technique were classified based on their types by Molina and Albir.(2002)
5. Analyzing the data
6. Drawing the conclusion  
Concluding the translation technique used in comic “Asterix and The Golden Sickle”.

### FINDINGS AND DISCUSION

Table 4.1 shows the finding of translation technique based on all utterances used in comic untitled “ Asterix and the golden sickle”. The researcher classifies the data based on the theory of translation techniques used belongs to Molina and Albir (2002: 509).

**Table 4.1 Translation Techniques Used in comic “Asterix and the Golden Sickle”**

No	Translation technique	Data	Percentage (%)
1	Adaptation	2	0.24
2	Modulation	16	3.78
3	Compensation	4	0.95
4	Discursive creation	88	20.8
5	Established equivalence	135	31.99
6	Literal translation	75	17.8
7	Reduction	15	3.55
8	Transposition	2	0.47
9	Amplification	34	8.05
10	Variation technique	26	6.16
11	Description	4	0.95
12	Substitution	23	5.45
Total		424	100

From the comic of Asterix and The Golden Sickle the researcher have been find 13 techniques of translation such as established equivalence has high frequency because in that table 4.1, established equivalence has 135 data or 31.99%. . In comic “Asterix and The Golden Sickle” the translator used established equivalence because most of the expressions in source text have equivalent with expressions in target text and the translator have to find another expression in order to accept the reader without changing the message. The next

technique is discursive creation and the researcher find 88 data or 20.85% after that is literal technique has 75 data or 17.78%.

In the discussion the researcher gives explanation why those translation techniques being applied in comic "Asterix and The Golden Sickle".

### **Discussion**

The researcher found that the translator uses thirteen techniques of Molina and Albir in comic "Asterix and Golden Sickle". There are compensation, description, discursive creation, established equivalence, literal translation, particularization, reduction, transposition, amplification, variation technique, adaptation and modulation.

#### *Adaptation*

This technique changes a cultural element from SL into TL equally.

Excerpt 1:

Balloon 38

ST: "It's **present** for Metallurgix, just a little gift as a token of friendship.." (utterance 38)

TT: "**Oleh-oleh** buat chluturix, kerukunan terjamin berkat adanya hadiah-hadiah kecil seperti ini,kan?" (utterance 38)

In the source text above, the word of *present* in source text is translated into *Oleh-oleh* in target text.

In the source text above, there is a source language that is translated into a target language by using adaptation technique. The word *present* in the source text is translated into *Oleh-oleh* in the target text.

The translator translates *present* into *Oleh-oleh* by using adaptation technique of translation since the target language culture does not have concepts which are exactly the same as the terms presented above. The translator's purpose in rendering those terms, as shown in the examples above through adaptation technique of translation, is to make his translation sounds more natural so that target language readers have a similar strong feeling when reading the translated manual book as source language readers do. In this case the translator changes the real meaning since it replaces the SL cultural element with one which has the same situation condition in the TL culture.

#### *Modulation*

This technique changes point of view the meaning from SL into TL lexically and structurally.

Excerpt 2:

Balloon 33

ST: "**I will now give you a song of farewell..**" (utterance 33)

TT: "**Sebagai lagu perpisahan akan kunyanyikan..**" (utterance 33)

In source text above the sentence of *I will now give you a song of farewell* into is translated. *Sebagai lagu perpisahan akan kunyanyikan*. As the meaning of modulation technique is change the point of view from ST to TT the translator change the structure like *I will now give you a song of farewell* as passive voice but in target text there is a change become *Sebagai lagu perpisahan akan kunyanyikan*. Even though there is change the structure but the translator did not change the message.

Excerpt 3:

Balloon 196

ST: “ But then perhaps they’ ve **kidnapped** Metallugrix?” (utterance 196)

TT: “ Kalau begitu, mungkin Chludurix **di culik** komplotan itu ya..” (utterance 196)

In source text above is translated the word of *kidnapped* into target text become *di culik*. As the meaning of modulation technique is change the point of view from ST to TT the translator change the structure like *kidnapped* as active but in target text there is a change become *di culik* as passive. Even though there is change the structure but the translator did not change the message.

### Compensation

This technique is used to introduce a SL element of information or stylistic effect in another place in the TL, because it cannot be replaced in the same place as in SL.

Excerpt 4:

Balloon 107

ST: “**A menhir**” (utterance 107)

TT: “**Apaa? Menhir?**” (utterance 107)

In source text above the translator using compensation technique, the word *A menhir* is translated into *apaa? menhir?*.

In this case the translator wants to find another express which one have the same meaning in target text because there is no equal utterance in target text.

Excerpt 5:

Balloon 143

ST: “ **What?** I’ve only got 100 gold coins, that’s a fair price for a sickle!” (utterance 143)

TT: “ **Gila**, uangku Cuma 100 keping. Biasanya harganya Cuma segitu kan?” (utterance 143)

In source text above the translator using compensation technique, the word *What?* is translated into *Gila*.

In this case the translator wants to find another express which one have the same meaning in target text because the word *What?* In source text that cannot be reproduced in the same place in target text which have the same expression that’s why the translator try to find another word to translate the expression of surprise.



### *Discursive Creation*

This technique establishes a temporary equivalence that is totally unpredictable out of context.

Excerpt 6:

Balloon 1

ST: “**Good hunting**, Asterix?”( utterance 1)

TT: “Bagaimana Asterix? **Dapat banyak?**” (utterance 1)

In the source text above, there is a source language that is translated into a target language by using discursive creation.

The phrase *Good hunting* is translated into *Dapat banyak*. The translator produces a temporary equivalence which is totally unpredictable for the term *Good hunting* by rendering it into *Dapat banyak*. *Good hunting* can be translated with *perburuan yang bagus*, but the translator changes the real meaning to become *Dapat banyak*. This theory is an application of discursive creation which is totally unpredictable out of context.

Excerpt 7:

Balloon 5

ST: “**Yes, please**” (utterance 5)

TT: “**Terang donk**” (utterance 5)

In the source text above, there is a source language that is translated into a target language by using discursive creation.

The expression *Yes, please* is translated into *Terang donk*. The translator produces a temporary equivalence which is totally unpredictable for the term *Yes, please* by rendering it into *Terang donk*. *Yes, please* can be translated with *iya*, but the translator changes the real meaning to become *Terang donk*. This theory is an application of discursive creation which is totally unpredictable out of context.

Excerpt 8:

Balloon 48

ST: “Metallugrix **must be doing well**” (utterance 48)

TT: “Sepupuku chluturix **cukup kaya ya...**” (utterance 48)

In the source text above, there is a source language that is translated into a target language by using discursive creation.

The expression *must be doing well* is translated into *cukup kaya ya*. The translator produces a temporary equivalence which is totally unpredictable for the term *must be doing well* by rendering it into *cukup kaya ya*. *must be doing well* can be translated with *good job* but the translator changes the real meaning to become *cukup kaya ya*. This theory is an application of discursive creation which is totally unpredictable out of context.

### *Established Equivalence*

This technique uses a term or expression that recognized by dictionary or language in use as an equivalent in TL.

Excerpt 9:

Balloon 14

ST: “**good sickle don’t grow on trees**” (utterance 14)

TT: “**susah mencari yang mutunya bagus**” (utterance 14)

In the source text above, there is a source language that is translated into a target language by using established equivalent technique.

The clause *good sickle don’t grow on trees* is translated into *susah mencari yang mutunya bagus* in the target language. The phrase *good sickle don’t grow on trees* like an idiom that has meaning is golden sickle is difficult to find and it can be the same meaning with *susah mencari yang mutunya bagus* the phrase in target text. So the translator the translator changes the meaning of word in order to make an understandable sentence for the readers.

Excerpt 10:

Balloon 19

ST: “**I am prepared to go Lutetia**” (utterance 19)

TT: “**Dengan senang hati, aku akan pergi ke Lutetia pak dukun**” (utterance 19)

In the source text above, there is a source language that is translated into a target language by using established equivalent technique.

The phrase *I am prepared to go Lutetia* is translated into *Dengan senang hati, aku akan pergi ke Lutetia pak dukun* in the target language. The phrase *I am prepared to go Lutetia* like an expression that have meaning ready to go and it can be the same meaning with *Dengan senang hati, aku akan pergi ke Lutetia pak dukun* the phrase in target text. So the translator the translator changes the meaning of word in order to make an understandable sentence for the readers.

Excerpt 11:

Balloon 27

ST: “**Lets get going straight away**” (utterance 27)

TT: “**Kami berangkat hari ini juga**” (utterance 27)

In the source text above, there is a source language that is translated into a target language by using established equivalent technique.

The phrase *Lets get going straight away* is translated into *Kami berangkat hari ini juga* in the target language. The phrase *Lets get going straight away* like an expression, which is have the same meaning with *keep going* but the translator change with another expression such as *Kami berangkat hari ini juga* in target text. So the translator the translator changes the meaning of word in order to make an understandable sentence for the readers.

### *Literal Translation*

This technique is to translate a word or an expression word for word. It is the direct transfer of SL text into a grammatically and idiomatically appropriate

TL text in which the translators' task is limited to observe the adherence to the linguistic servitudes of the TL.

Excerpt 12:

Balloon

ST: "**It's the voice** of our Druid Getafix!" (utterance 7)

TT: "**Itu suara** Panoramix dukun kita!" (utterance 7)

The source text above is translated into the target text by using literal technique. For instance, the SLT element information is translated word for word *It's the voice of our Druid Getafix* Into *Itu suara Panoramix dukun kita!*

The translator translated it word by word by observing cognitive meaning which has very closely related to the target language in this case is Indonesian and it looked like the translator did not find one of the potential problems in translation which can change the meaning from word by word on this text.

Excerpt 13:

Balloon 22

ST: "**It's too far too dangerous**" (utterance 22)

TT: "**Jauh! Berbahaya lagi**" (utterance 22)

The source text above is translated into the target text by using literal technique. For instance, the SLT element information is translated word for word *It's too far too dangerous* Into *Itu Jauh! Berbahaya lagi.*

The translator translated it word by word by observing cognitive meaning which has very closely related to the target language in this case is Indonesian and it looked like the translator did not find one of the potential problems in translation which can change the meaning from word by word on this text.

*Reduction*

This technique reduces some information elements in SL, and transferred it into a new form, but it still has main information from SL.

Excerpt 14:

Balloon 17

ST: "**you are right there**" (utterance 17)

TT: "**memang betul**" (utterance 17)

The source text above is translated into the target text by using reduction technique. For instance, the phrase *you are right there* is translated into *memang betul* in Indonesian, and there is an ellipsis process when transferring the idea from SLT into TLT. The translator reduced words *there* from phrase believe *you are right there* because the word *you are right* itself already has a meaning *memang betul* in Indonesian without followed by words *there*.

Excerpt 15:

Balloon 43

ST: "**Did you hear that?**" (utterance 43)

TT: "**Dengar gak?**" (utterances 43)

The source text above is translated into the target text by using reduction technique. For instance, the phrase *Did you hear that?* is translated into *Dengar gak?* in Indonesian, and there is an ellipsis process when transferring the idea from SLT into TLT. The translator reduced words *Did you* from phrase *Did you hear that?* because the word *hear that* itself already has a meaning *memang betul* in Indonesian without followed by words *Did you*.

#### *Transposition technique*

This technique changes a grammatical category from SL into different grammatical category in TL.

Excerpt 16:

Balloon 150

ST: “**My menhir, please,**,” (utterance 150)

TT: “**Mau ambil menhirku**” (utterance 150)

The source text above *My menhir, please* translated into *Mau ambil menhirku* by using transposition technique.

The translator change the form in this case, for instance the word *My menhir* in source text is subject but in target text become object

#### *Amplification*

This technique transfers the meaning from SL into TL by making explanation more specifically, and it is possible occurring some Adding, Losing, and *Paraphrasing meaning*.

Excerpt 17:

Balloon 3

ST: “**Well young man, and into how many parts is Gaul divided?**”  
(utterance 3)

TT: “**Ayo anak-anak, siapa nenek moyang kita yang sebenarnya?**”  
(utterance 3)

The source text above is translated into the target text by using amplification technique.

For instance, *Well young man, and into how many parts is Gaul divided* which means in Indonesian *Ayo anak-anak, siapa nenek moyang kita yang sebenarnya*, in this utterance, the translator tried to make some paraphrase by giving additional information on target text in order to be compatible with what is going on with the teacher in the sequence.

Excerpt 18:

Balloon 16

ST: “he’s right, it’s **well known** that Metallurgix makes the best sikles..”  
(utterance 16)

TT: “sabit bikinan Chluritix memang paling baik dan **terkenal dimana-mana**”(utterance 16)

The source text above is translated into the target text by using amplification technique.

For instance, *well known* which means in Indonesian *terkenal dimana-mana*, but in this utterance, the translator tried to add some further explanation by giving additional information on target text in order to make that sequence amuse

Excerpt 19:

Balloon 28

ST: “**I’ll tell the others**” (utterance 28)

TT: “**Kawan-kawan yang lain akan kuberitahu tentang keberangkatan kalian**” (utterance 28)

The source text above is translated into the target text by using amplification technique.

For instance, the sentence *I’ll tell the others* which means in Indonesian *Kawan-kawan yang lain akan kuberitahu tentang keberangkatan kalian*, but in this utterance, the translator tried to add some further explanation by giving additional information on target text in order to make easy the reader catch the message because the word *the others* in this sequence not clear enough.

#### 1. Variation Technique

This technique is to change linguistic or paralinguistic elements such as gesture and intonation that effect aspects of linguistic variation (change of textual tone, style, social, social dialect, etc) based on target reader of the text.

Excerpt 20:

Balloon 2

ST: “**Nothing much, today**” (utterance 2)

TT: “**Sebel! Cuma ini dapatnya!**” (utterance 2)

The source text above is translated into the target text by using variation technique.

For instance, phrase *Nothing much*, in dictionary it means do not get much, but the translator translate *Nothing much* into *Sebel! Cuma ini dapatnya*. In target culture the word *Sebel* means disappointed it is belong to that sequence. Because this technique changes a textual tone, style, social, social dialect, etc based on the target reader of the text, and due to the target reader of the text a kid, so it is translated into *Sebel* which is more simple and understandable for kid.

Excerpt 21:

Balloon 12

ST: “It couldn’t be worse timed! I have To start soon for the forest of the Carnutes, to attend the great annual conference of gaulish Druids, I can’t go without a sickle!”( utterance 12)

TT: “Sialnya, dalam waktu dekat ini aku di undang ikut setan dugal (seminar tahunan dukun Galia). Tanpa sabit emas, aku tidak bisa pergi.” (utterance 12)

The source text above is translated into the target text by using variation technique. For instance, phrase *It couldn't be worse timed*, in dictionary it means membuang-buang waktu, but the translator translate *It couldn't be worse timed* into *sialnya*.

In target culture the word *sialnya* means bad job it is belong to that sequence. Because this technique changes a textual tone, style, social, social dialect, etc based on the target reader of the text, and due to the target reader of the text a kid, so it is translated into *sialnya* which is more simple and understandable for kid.

#### *Description*

This technique uses description to replace a term or expression with a description of its form or function.

Excerpt 22:

Page 3 balloon 11.

ST: "This is Terrible **Mistletoe** must be cut with A Golden Sickle if it is to have Magic Powers!" (utterance 11)

TT: "Padahal **daun ramuan jamu** super manjur untuk kalian, harus di potong dengan sabit emas" (utterance 11)

The source text above is translated into the target text by using description technique. For instance, the word *Mistletoe* in Indonesian is green plants, and then the translator tried to describe what *Mistletoe* is by translating it into Indonesian and describing it according to its function and its form into *daun ramuan jamu* in order to the target reader especially Indonesian get the idea what *Mistletoe* is. It is belong to sequence in that comic.

#### *Substitution*

This technique is to change linguistic elements such as intonation and gestures or vice versa, this always happens in Interpreting.

Excerpt 23:

Balloon 9

ST: "**Scrggngrghjhhggbgh**" (utterance 9)

TT: "**Alaaa, tobaaat, tobat, tobat!**" ( utterance 9)

The source text above is translated into the target text by using substitution technique. For instance, the word *Scrggngrghjhhggbgh* is translated into *Alaaa, tobaaat, tobat, tobat!* in Indonesian which indicates intonation of sad expression in Indonesian way as the target language.

Excerpt 24:

Balloon 25

ST: “**Oh!**” (utterance 25)

TT: “**Ahh!**” (utterance 25)

In source text above the translator using substitution to translate the word *Oh!* In source text into *Ahh!*.

For instance above the word *Oh!* was translated into *Ahh!*. In Indonesian which indicates intonation of understanding in Indonesian way as the target text.

## **CONCLUSION**

From the analysis, it can be concluded, there are 422 utterances in comic Asteric and The Golden Sickle that have been analyzed based on translation techniques belonging to Molina and Albir's theory. The conclusion can be stated as follows:

There are 12 of 16 translation techniques which are found in comic asterix and The Golden Sickle there are 1 utterance (0.24%) for adaptation translation technique, 16 utterances (3.78%) for modulation technique, 4 utterances (0.95%) for compensation, 88 utterances (20.75%) for discursive creation technique, 135 utterances (31.9%) for established equivalence technique, 75 utterances (17.8%) literal translation technique, 15 utterances (3.55%) for reduction technique, 2 utterances (0.47%) for transposition technique, 34 utterances (8.05%) for amplification technique, 26 utterances (6.16%) for variation technique, 4 utterances (0.95%) for description technique, 23 utterances (5.45%) for substitution technique.

The researcher already found the mostly used translation technique is established equivalence technique, because that data used expression which has difficult meaning, established equivalence uses a term or expression that recognized by dictionary or language in use as an equivalent in TL, and the translator used this technique to find another expression in order to make the reader understand the message without changing the meaning.

The usage of these translation techniques will so much help the translator in facing with the problem of translation. Translation techniques will also help the translator to make the utterances in comic understandable and meaningful to the target readers.

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